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YOU'VE
GOT EVERY-
THING YOU
NEED TO
KNOW

IN
YOUR
DREAM-
WORKED
ROOM,
RIGHT?

YOU
FUCKING
PERVERT.

THAT
ARE...
JUNG-
KUN

YOU
KNOW
WHAT
TO DO,
RIGHT?

STAND
UP, FUCKING
BASTARD
KIT!

THAT
YOUR
DIRTY...

FUCKING
DIRTY

AND
FUCK
ME!!

FUCK
ME!!

甘詰留太

REFLEX ANIME PUNK





*This
is a story
from
when*

*my
world
was just
the
mountains
of
Hogono*

*But
i haven't
even finished
half of my
workbook..*

*it
was
still
very
cold.*

*For
now, i
should get
in my
futon.*

*February,
1984...
as always*

2月		1984	
Sun	Mon	Tue	Wed
		5	
6	7	12	
13	14	19	
20	21	26	
27	28		

★27歳★一ツルぽん★5世★米

いちきゅへけ

新連載!!!

ネットも、ケータイも、
若い悪魔も、なかった199X年。
エロマンばかり読んでる彼の人生が
まわり始める……

An idyllic, surreal, idiosyncratic
college manga that begins 1 year before
the net, before cell phones
before this novel. The story
the life of a lonely reading, over-meaty
about to pick up. A story to watch



甘詰留太

BYURA AMAZING



This is a story of youth where, thanks to his loss of entrance exams, a boy is forced around



collected many stamps, which included the above.

I didn't have other stuff to read besides my textbooks, so I got pretty good grades.

I didn't care about all the pop songs that were just about love.

1. **Product**
 2. **Price**
 3. **Place**
 4. **Promotion**

1. **Abstract**
 2. **Introduction**
 3. **Methods**
 4. **Results**
 5. **Discussion**
 6. **Conclusion**
 7. **References**

1. *Introduction*
 2. *Methodology*
 3. *Results*
 4. *Discussion*
 5. *Conclusion*







ALRIGHT!
YOU DON'T
HAVE TO
THINK...

RUB

JUST
BE A
CUMDUMP!

HYAHWH

RUB

HEHE,
THIS
GIRL'S
DRENCHED,
ISN'T
SHE?

C'MON,
SMILE
FOR THE
CAMERA!

SHOW
HIM HOW
MUCH YOU
ENJOY THESE
OTHER GUY'S
DICKS!

LET'S
TAKE SOME
PICTURES
SO WE
CAN SEND
HIM

YAH!?

ISN'T
HE
LIVING
IN TOKYO
NOW?

DID
YOU
KNOW?
THIS
GUY'S
GOT A
BOYFRIEND

OH!











From
Waseda
University

Oh?

March,
1994

With
the
coming

Ah?

Uh?

of
Spring,
L

In
Tokyo.

I...
got
in?

I
started
living on
my own...

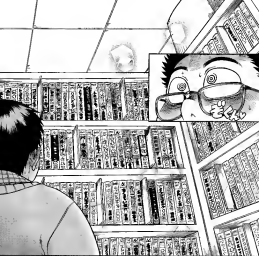




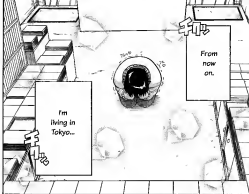


*Manga
no
Mori!!!*

1992 Memo Bits About Manga no Mori!! It's a chain of specialty shops founded in the heart of Tokyo. At its peak in the late 1990s, they had more than 10 stores across three prefectures. Of course, they had a full selection of manga, too. Their store was marked with a sign drawn by Sakura Tsumakichi-artist. At the time, they also advertised on TV, "Come and see!"







I'm
living in
Tokyo...

From
now
on,



to
happiness!!

Ah...

I
don't...

have
money...



The
reality of
it has
finally
hit me.

I
guess it's
like me for
everyone to do
that

...but
suddenly

my
heart's
racing!

My
heart is
throbbing! This



Heh

I can afford my school.



That's interesting...
Don't thinking in my school.



I didn't want to go back with nothing.

うーん

It's my first time living on my own.

How much do I need to live and?

One day of food is 1000 Yen! Oh my! I'll be losing weight.

My allowance is 10,000, but my rent is 20,000.



This month's issue of "Hot Milk"!!



Such a beautiful placement.



Some thing?



Some thing?

The last one!

Maybe another Group...





I-I'm
so
sorry!

Wah!?

What
is
your
hand?

I
didn't
mean
anything
by
touching
your
hand.

A
girl
huh?

A
woman?

Is
she
older
than
me?

Oh,
don't
worry!

The
best

"The
Best"

Huh?

U-Umm...

I
want
to
take
it
home!

I
wanted
to
take
it
home!

I
won't
give
up





Ah, ah, with time

really hot!



I-I can't really describe it. I guess...

His psychological descriptions are great. It's a

to getting even stronger

This is a thing in my chest

I also

like him.

Hi, his ex-

periences are great and stuff



could I talk with you?

Hey

You

Name, my

Are you... or what?



About aromanga?

My future is

getting exciting.

to its ownhand and love

This is a record of one-of-the-century
interviews!
A new column!
What'd you do in 199X?
That interview
Amazing Ryota (Manga Artist)

これも
伝説級! これが世紀末エンタメの
記録となるのだ!

199X年に 何してました?

第1回 INTERVIEW

Interview: Manda Hwaitei (Manga Artist)
Born in 1958. A writer who loves 90's Osaka
culture. Wrote "Akabari Senzo's Hanzai"
Path: BS Four Mide Mid (Collaboration with
"Ozawa Arima" editorial department, Yamanashi)
"Was G" left a pen name, but just a nickname.

~~~~~  
-Congratulations on the serialization of "Tobiyasu  
Kazuyuki!"

Amazing: Thank you very much.  
-In this corner, to go with your work, we're making  
an interview column with various persons from  
important fields on the topic, "What were you  
doing around 1994?" We invited you to be our first  
subject! So, to get to the point, Amazing-comes,  
what were you doing in 1994?  
Amazing: In 1994, I was a "yender", got into college  
and came to Tokyo. That's why I decided to start  
"Tobiyasu Kazuyuki" in that year!  
-On that subject, would you say your entry has  
some autobiographical elements?

~~~~~  
Amazing: That's right. It's got that feeling, even
if the characters in it are really different.
-You entered Waseda University. Were you living
around Toshinokicho?

Amazing: I was. I lived within walking distance of
Shinjuku-Kojimachi.

-Hwaitei-san, do you remember your first
impression when you came to Tokyo?

Amazing: This is from when I first went to a
public bath, but I was surprised how the water
smelled like chlorine. "The One in which Tokyo water
is like", I thought. Later, I was shocked to see
many guys with their bodies regularly coming



Living actually proof of the book "Oshogoro
of the '90s, a new interview column series
started first, an expanded 4-page interview
with "Tobiyasu Kazuyuki" in that Amazing-comes!

~~~~~  
Hwaitei: [Laughs]  
-The world was a little more open minded back then. [Laughs] Did you notice the culture gap, like the character  
does in your manga?  
Amazing: Not really. I was a pretty carefree guy. Regardless, suddenly living on my own was a huge change for me,  
and was desperate just to keep up.  
-What apartment did you enter?  
Amazing: Literally.  
-Ah, the easy path of the stairs. Did you join any circles?  
Amazing: I joined one called the "Wakko Manga Group". But I don't really remember why. [Laughs] From the start,  
I really wanted to join a manga circle. But I got a main-society magazine that published all the circles in detail, whether  
Manga Group was the first place I went, and it feels like I just ditched them.  
-What did you do in that circle?  
Amazing: The first thing we did was a "Mangaer's Magazine" that only had descriptions from the new people, so of  
course I was told to make my own tribune. It's all that, I could play in the circle. Twice a year we released a club  
magazine, the so-called school manga, so we had people drawing for that, and some upperclassmen making  
secondary theme parody works. In the classroom it felt like everyone, no matter how senior, was just drawing manga.



-Do you remember what anime or manga were popular in your circle?

Amazona: [Pretty Guardian] Sailor Moon was a huge hit with us.

Aoi: That started strong in '92, so by that time the magical girl feasting up Amazona! That was the time of "Sailor Moon SP" (Linn 2). Among the upperclassmen, Chira was one who was the leader of the Ani fans, and another who led the Gungu fans, and you were divided based on which fan you were.

Amazona  
wasn't the  
first manga  
for the  
club kids.

I wasn't smiling

to do it, but saying I liked the main character felt kind of embarrassing. [laughs]

-So which one was your pick?

Amazona: To tell the truth, I never watched it. I may be an otaku, but only in the narrow sense. At the time, I had no idea who wrote it, or who directed it, or who the main characters were. So when I first entered the club, it was really tough for me. In high school, I was an honor student, my never had a place where I had to struggle. "Nakagawa (Amazona-wanaka's real name) is just that kinda guy" they'd say, and I could basically do what I wanted. So when I got to college, I naturally fell into my arrogant ways, talking with who I liked whom I liked. But when the welcoming period ended in my circle, no did my upperclassmen look down. [laughs] I couldn't talk to anyone, and no one would talk to me. Whether I was calm, or got mad, I was still a damn fool. Even so, I kept coming to the club room and showing my face, though nothing I did could bridge the emotional gap from the other members, and they barely talked to me. Looking back now, I guess I was just uncomfortable with the idea of just going up with things the way they were.

-You must have felt like you had to change in that newcomers magazine you mentioned earlier, what kind of manga did you draw?

Amazona: After reading "Ghoul in the Shop" (200), I felt, "It's gotta be Cyberpunk!" It totally influenced me. [laughs] so I drew a story about androids and stuff. I really loved my heart at it. I ended up during summer break and worked for two months to make a ten-volume page manga. That was the first time my upperclassman praised me. From that on, I could talk about drawing manga with them. So I was saved by drawing manga. It was like, "I want to be praised by them, so I'll keep drawing."

-Was Chira anyone in the circle you admired?

Amazona: No, not particularly. Just when I entered the club, all those seniors were in their 20s. Looking back now, they were all just pricks, but at the time I thought they were all really cool!

-What was your first encounter with Shingo Maemura's work?

な盛り上がりが目の前に!



Amazona: "Apprentice" (2003-2004)

It's still like it now now

Aoi: About anything else from that time that jumped out at you, Ma. "This is it?"

Amazona: One of my friends really liked it, so, so when I'd go drinking with him, he'd show me old tokusatsu tapes.

I thought, "No matter how much I watch, this world stuff is for kids..." but he'd laugh me off like, "These parts

Is this sort of natural arrogance "semi-auto-biographical"?

typical of this director," or "His actor was better in this show," and so I learned a little about how to watch things.

-What do you mean?

Answer: There are ways things are connected, but if you're looking narrowly just for one particular thing, you'll miss the connections. Before then, I couldn't imagine just how wide the world was, but I suddenly realized there's no end to the things I don't know, and the way things connect. Now I can watch things organically, and when I see something, I can recognize how it connects to other things, and think, "That's interesting." He didn't just discuss tokusatsu, but also pro wrestling and idols. He always made fun of me for it, but he taught me a lot about how to watch stuff. Like in pro wrestling too, it's interesting to watch not just a match in itself, but also its connection to a larger storyline. In that way, it doesn't really matter whether the match themselves are "real" or "fake." By taking chances like that, I

"I  
want  
to be  
praised  
by them,  
so I'll  
keep  
drawing."

meant to show my appreciation  
respected them. That's why I was

-That's a very moving story.

Answer: Among those kinds of  
moments I've seen since we're kids.

When I did that, trying to be cool,  
I understood how the story was  
for me when I was studying in  
Another work I'm doing at that  
2 Production Notes" (Kadokawa)

-When it comes to online layouts

Answer: My experience reading  
something that I think I still see

"Analyzing  
online layouts  
is like a  
game!"

that I was more abundant than before, and  
eventually able to talk with them

experiences I had, I closely rewatched a  
[Royal Space Force] Wings of Honnōji  
movie of how all the scenes were connected,  
constructed. "Honnōji" was important  
storyline structures, and how scenes connect  
time was "Osaka Memorial Method" (Polaris  
Shoten)

that's one person you can't leave out  
that look while watching "Polaris II" is  
my job today. I was motivated by stuff like

the free-made criticism magazine "MAG" (an old circle of anime critics that often looked at  
Osaka Memorial Method).

-With the arrival of "Osaka Memorial Method" towards the end of '95, I think the mid-90s  
were a time where the vocabulary for anime and manga criticism really flourished. When I  
talk with you now, I kind of feel the atmosphere of that era.

Answer: There was even a critical community for eroge, though it disappeared soon after  
it popped up. With "Pure Girl" (an eroge-focused magazine published by Japan Ibis that  
started in 1995). Coming after the peak, it attracted a lot of attention from illustrators. I  
think came the idea of "high-end" eroge. I had fun analyzing the attraction of eroge experience  
-That was a real boom time for gal games or PC-based 18+ games. What were you into?

Answer: I didn't have a PC at  
the time, so I couldn't play eroge  
directly. But in '95, it seemed like  
there were lots of conversations  
being held, and from them on it  
felt like there were a really lively  
atmosphere around doujin works.  
That was my impression from  
when I first entered.

-No, I mean, what did you do?

An  
overwhelming  
amount of  
ero, doujin,  
and games  
before his  
eyes!



Amazume: I was hugely into "Tobemonogatari" and "Dokapon II". After that, there are a little later, but I also liked "Fie" and "King" (these games are often known as "Last" and "King" games).

~He, man with "Two", "Bomber Man" was said more popular.

Amazume: Yeah, Also, we can't discuss this one without mentioning the impact of arcade games. The next-generation games were just coming out, and it felt kinda like being in the future. With the way they were being sold, it was like games were going to change the world, wasn't it? (laughs)

~Everyone had really high expectations for them. Incidentally, the choice between PlayStation and Sega Saturn was a big deal at the time. Which did you buy? Amazume: As a college student, I did my best to save a little money and bought both.

~'Cause being able to go full-scale with the sounds, animation, and polygons on the new systems opened new possibilities for the games.

Amazume: There were all these games where I thought "What the hell is this?" but then they became unexpected hits.

~That conversation reminds me just how much the atmosphere around buying something outside has changed. You introduced Manga no Mori in the first chapter of "Tobiyasu Kyakushu", but specialty shops like that were much rarer then than they are nowadays.

Amazume: Very true. Back when I first read "Densetsu", it surprised me. The act of going with your friends to someone to buy doujinshi<sup>1</sup> was something I never could have done in my college days. The first Comiket I ever went to was Winter Comiket in '94, but when I went, seeing so many doujinshi in one place shocked me a little. Doujinshi that when I think about buying doujinshi outside of conventions, it feels like you're buying them like used books in Jiyushicho.

~Just the amount of information you had back then is nothing compared to now. Amazume: If you wanted to know what circles were at Comiket, you had nothing but the catalog or magazines.

~Buying "Comic Pengu Club (Koudo Edition)" (A sister magazine to long-standing magazine mag "Comic Pengu Club", published by Fujino Publishing.) just before Comiket to see what circles were going to be there was like a tradition. (laughs) Amazume: Yeah, yeah. (laughs)

~By the way, the next subject might be a bit sensitive, but in '96, the year after "Tobiyasu Kyakushu" began, the Kobe Earthquake and the Aum Shinryokyo toxin gas attacks occurred. At that time, what was your reaction to those events, and how did they affect the manga you're making now?

Amazume: I don't want to spoil anything just yet, but one thing I can mention is that I'll be using "The Prophecies of Nostradamus". The prophecy that the world

would end in 1999 left a strong impression on me as a kid, much that it actually is factored what I did. Like, I didn't really think much about things after 1999. It wasn't like the staff ecologist professor Miyake Shiro talked about, but even with the ongoing crisis of the earthquake and Aum Shinryokyo in '96, I continued my daily life. After all, I couldn't escape the future.

~Miyake Shiro was talking a lot in those days. He was that guy saying "Live on purpose daily life".

Amazume: Yeah. At that time, to think about me after my life - actually, who I am now - was scary. As long as I was obsessed by Nostradamus, I felt like I couldn't consider it. So when I was making my prequel/mag, I thought that aspect might be interesting too.

~Thank you very much. Look forward to the next volume! See you next issue!

"Nostradamus" prophecy that the world would end in 1999 left a strong impression on me as a kid."

See you next time!





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